

TURNING ON THE SPOTLIGHT

Prices of Tickets to Be Reduced Next Season to \$2.50 and \$3, Says Lee Shubert—"Nemesis" Seen as a Play of Horror

By CHARLES DARTON

FIRST a bit of news for you—and you may agree that it's good news: Next season the Shuberts will reduce the prices of theatre tickets to \$2.50 for dramatic plays and \$3.00 for musical comedies. This announcement comes from the Lee side of the firm.

Having heard that a Shubert "show" was playing in Philadelphia for no more than \$1.50 a seat, I made it my business to ask "Mister Lee," as he is called about the shop, if he had started a move to lower the high cost of theatre tickets. For a moment he seemed reluctant to go on record, but, after admitting the Philadelphia rate, he went further.

"Yes," said Lee Shubert, "we are going to lower the prices of tickets next season. We shall charge \$2.50 for dramatic plays, with their comparatively small casts, and \$3 for musical productions, that are more costly because of their large companies."

"Have you found that the prices now charged are keeping people from going to the theatre?" I asked.

"No," he slowly considered. "That isn't the reason for the change we intend to make. Everything is coming down in price, and the situation must be met by the theatrical manager, if not anticipated by him. Business generally is getting down to a new basis, and the theatre is obliged to follow the movement of lower prices. This is merely a matter of common sense. War prices no longer prevail in any channel of trade, and so the theatre must adjust itself to present conditions. We still are obliged to meet increases demanded by people we employ, especially mechanics and stage hands, but we cannot afford to disregard the demands of the public."

"Has it been a bad season?" I inquired.

"No, it hasn't," was the prompt reply. "The season has been very good on the whole. Every worthy production has been given excellent patronage, especially in New York. There is a public here that would pay \$50 a seat for something it was eager to see, but this public is so small that in the end it would mean nothing to the theatre. It would support nothing but its own desire for the moment, and therefore it is not so counted upon in the long run. The theatre must rely on the general public."

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It was necessary to urge Mr. Shubert along with a question as to how far his plan might go for the good of theatre patrons. Narrowing his calculating eyes, he said:

"Throughout the country we have about 150 theatres in our control. The standard of prices we fix must be met by any one booking our houses—that's all there is to it. If another manager isn't willing to play at the rates we establish he will have to look elsewhere for a house."

Naturally, the question of competition came up, and Mr. Shubert answered it with:

"Managers generally, in my opinion, will be compelled to reduce prices. Of this there are more early closings of road companies than in any other season. High railroad and other rates have made it impossible to keep them going."

You might imagine that people are

COUNTRY FOLLOWS NEW YORK LEAD IN BUILDING HOMES

In \$400,000,000 Quarterly Plans, 39% for Housing Compares With 59% Here.

Building activities are increasing steadily throughout the country.

Reports for the year's first quarter show a round \$400,000,000 of new work under way. At this rate the projects started during the entire year would call for \$1,600,000,000. That final figures may well be far above this is indicated by the volume of projects announced but not placed under contract. It is running close to \$400,000,000 a month, or \$4,800,000,000 a year. The main reason for not starting more operations is the lack of mortgage capital. With any great increase in available credit, much of this enormous construction would get under way, because it is based upon actual current demands.

Contracts awarded during the past month throughout the country called for \$164,194,000, according to the F. W. Dodge Company reports, issued today. They exceed the February figures by 63 per cent. and those of a year ago by 78. The big increase is due to small projects, largely residential. During the quarter, contracts awarded called for \$376,621,000, of 12,180 operations, with 37 per cent., or \$60,000,000, residential.

In New York State and Northern New Jersey, the Dodge reports verify the figures of metropolitan building outlays published a week ago in The Evening World—a total of \$67,100,000. Covering the remaining territory outside the metropolitan zone, the total becomes \$72,622,000. Contemplated work reported amounts to \$492,251,000, but this includes the Hudson River bridge.

For March, the total was \$29,446,000, an increase of 40 per cent. over February. This one month shows \$17,679,000 for residential structures, or 59 per cent. of the total. This again verifies Evening World statistics of \$30,000,000 for the past three months on buildings for 20,000 persons, showing that home projects now are running at least half of the entire construction.

Emmett Corrigan and Olive Tell In the Melodrama "Nemesis"



The Evening World's Kiddie Klub Korner
Conducted by Eleanor Schorer
Woodland Wonder Tales
By Cousin Eleanor

No. 36—Billy Brighteyes Goes to the Circus.

THE woodland was unusually quiet. A faint breeze pushed its way slowly through the thick mist to stir a tree top here and there. Little subdued twitterers told that some birds were awake, but most of them were still sleeping or going about their morning chores silently. It was a queer kind of morning; it made Billy feel restless, made him wish to get away from its stillness.

Billy ran along the path to the very edge of the forest, and then on across a meadow and into a garden in the middle of which grew a house. At least for all Billy knew it had grown there, anyway he didn't care much how it had got there, it was very big and frightening and Billy was timid about going too close to it. He remembered those long dreary days spent as a prisoner in a cage down on Crabby's farm and the thought made him shiver. But he only ran straight into another garden with another house and from that one into still another until he began to get quite used to them—both gardens and houses. He went on and on and shortly Billy Brighteyes found himself in the middle of the town, and more than that, in the midst of a loud hubbub.

It was very early and the houses all about were still drowsing, but in one spot, a large, flat, open space, a whole lot of people were busy with hands and feet and voices. "Busy building a nest," Billy told himself. "Pretty, too," he thought.

The thing was red and white, round with a pointed top. Outside it, in the field, was a ring of red wagons, without horses but with bars on the sides through which one could see other animals, big, fierce, loud-talking animals such as never came to his woodland. Billy Brighteyes stared. It was the first time he had ever seen a circus.

It was not a circus at that. Not yet. It was just a troop of circus performers putting up the tent and fixing for the show. Billy was fascinated; he watched and wondered. Over in the corner of the lot a large man with a black face and a red coat began beating a drum and another in white loose pants and pointed hat blew with all his might on a shiny, yellow horn. At every blast Billy trembled. This was the first music the little woodland squirrel had ever heard outside the notes of the feathered forest songsters and the frogs. No wonder he shook, half frightened, half thrilled, but all enchanted.

Now he was standing before a huge gray bear that stood on side to side, tied to a stake. "Here Jumbo, catch," said a man in overalls. The bear raised its long nose high in the air and opened its mouth. Then the fat peasant flew from the man's hand and found its way into Jumbo's open jaws. Another and another went the same way.

"Some time he'll drop one of those," said Billy. "And when he does I will run and get it." So the little gray squirrel settled himself in front of the big gray elephant to wait expectantly for that lucky chance.

He waited a long while. Next Story: Takes a Risk.

Spring.
Spring comes laughing o'er the hills. Scattering violets, daffodils, Waking up the crocus flowers. Bringing on the April showers. She brings with her the hum of bees, And songs of birds, nesting in trees, And spreads her mystic veil of green. 'Till nothing ugly or brown is seen. And the pussywillows nod with glee, And a fresh breeze from over the sea. Sets to dancing the flowers and grass. Along the path where spring does pass. She sets free from bondage the ice-clad brook, And it trills along through field and nook. While from the hills the echoes ring, "Oh welcome to thee, Welcome Spring!"

By EVA TITMAN, age fourteen, Lawrence, L. I.

Why Are Birds Happy?
Birdies will tell you. Whenever you I see. Why you are so happy. Chirping in a tree? And will you tell me, birdies, At it's the sweet air makes you gay.

IN THE REALM OF MUSIC

"Aida" Opens Week in Opera; Other Music

"Aida" will open the last week but one of the Metropolitan opera season Monday evening, when it will be sung by Mmes. Muzio, Clausen and Harvard and Messrs. Crimi, Danise, Didur, Gustafson and Audisio. "Boris Godunov" will have its first performance this season next Saturday evening, when it will be sung by Mmes. Gordon, Martinelli and Amato, and Messrs. Harrold, Didur, Ithier, Ananian, Papi conducting. "Lohengrin" will be sung at a special matinee on Friday by Mmes. Easton and Clausen and Messrs. Scubach, Whitehill, Gustafson and Leonhardt.

Other operas next week will be "Louise" on Wednesday evening, with Mmes. Farrar, Beret and Delaunoy and Messrs. Harrold, Whitehill and Ananian; "Fanciulla" and "Il Segreto di Suzanna" Thursday evening, the former sung by Miss Sandelius and Messrs. Martinelli and Amato, and "Il Segreto di Suzanna" by Miss Hori and Messrs. Scotti and Palmieri; "Madam Butterfly" on Friday evening, with Mmes. Farrar and Messrs. Gligli, De Luna and Ananian; "Manon Lescaut" Saturday matinee, with Mmes. Muzio and Telva and Messrs. Crimi, Scotti and Malatesta. At tomorrow's concert an operatic programme will be rendered.

Erno Dohnanyi, Hungarian pianist, will be soloist at the National Symphony concert, under Arthur P. Danany, to be given in Carnegie Hall tomorrow evening and next Tuesday afternoon. Mr. Dohnanyi will play Beethoven's concerto in E flat major, the "Emperor." The orchestra numbers will be the "Bartered Bride" overture of Smetana and Tchaikovsky's Fourth Symphony. Francis Macmillen, violinist, will appear at the concert next Wednesday evening. He will play the Goldmark concerto for violin. The orchestral numbers comprise Beethoven's "Coriolanus" overture, Ravel's "Mother Goose" suite and Gile's symphonic poem "The sirens." On next Saturday afternoon the soloist will be Julia Glass. She will play the Schumann concerto. The other numbers will be Beethoven's "Symphony" overture and Brahms's symphony No. 1, in C minor. The concert to-morrow night is at popular prices.

Mme. Julia Culp will give her first New York recital, after an absence of five years, to-morrow afternoon in Aeolian Hall. Her repertoire includes the 5th and final of the second season series of Frederic Warren Ballad Concerts at the Longacre Theatre to-morrow afternoon will have a group of six contributing artists.

Sophie Braslavsky, contralto, will give a recital to-morrow afternoon in Carnegie Hall. Thomas Egan will give his farewell concert of the season at the Lexington Theatre to-morrow night, and Mme. Galli-Curci will sing for the last time at the Hippodrome.

For Monday, Henrietta Skonoff, mezzo soprano, will sing in Aeolian Hall and the Schumann Club gives a concert there in the evening. Richard Hale, baritone, appears in Aeolian Tuesday afternoon, Elsa Hilger, cellist, aided by her two sisters, in the evening, while Panny White, soprano, has chosen Tuesday night for her recital. Mme. Olga Samaroff plays her final Beethoven sonata recital in Aeolian Hall Thursday afternoon and Rudolph Bocho, Russian violinist, makes his debut at night in Carnegie Hall. Mana Zucca, pianist-composer, gives a recital of her own composition Thursday evening in Aeolian Hall.

For Friday there are Esther Dale, mezzo soprano, in Aeolian in the afternoon and Augusta Cottlow, pianist, at night. Guionis Novae gives her season's farewell piano recital in Aeolian on Saturday afternoon.

NOTES OF MUSIC.
The Young Men's Symphony Orchestra, founded by the late Alfred

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ADOLPH ZUKOR, presents
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"For sheer beauty of treatment and picturization it would be difficult to conceive anything to surpass it."—New York Mail.

A John S. Robertson Production

CIRCUS ACROBAT KILLED.
Sells-Floto Performer Misses Ditch "Triple Turn" Feat.

CHICAGO, April 9.—Ernest Lane, one of the nine persons taking part in the Ward "coasting" act in the Sells-Floto Circus, died yesterday from injuries received in a fall while rehearsing. The "coasters" who fly through the air near the roof of the building, have long ranked high in the circus profession. The Ward act this year concentrated on a triple aerial concert ending in a "coasting" act. A man sailing through the air three or four times and is caught by another man at the end of the course.

The third turn is regarded as the ultimate test of mental stability and muscular strength. It is here acrobats often lose their vision and their nerve. Scores of easterners have fallen after the third turn. So it was with Lane. He missed and turned the fourth time as he was falling to the net, landing on his head and shoulders. Physicians found a fracture of the skull.

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Lincoln Seligman, completes its nineteenth season with a subscription concert at Aeolian Hall on Sunday afternoon, April 17, at 8.15. Alfred Boswell, a pianist, pupil of Emile Blanchet, will give his first

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SUPPOSE YOU WERE THIS WOMAN—

Suppose you had loved "not wisely but too well"; suppose the man was held fast for a crime of which he was innocent; suppose his only possibility of freedom lay in your releasing him from the oath to secrecy that was keeping him prisoner. And suppose the release from that oath meant your own everlasting shame. What then?

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LOST, FOUND AND REWARDS.
LADY—Large black dress, with white star on back, sweater in same "lost" disappeared from post office, 3rd St., April 4, 1921. Reward for return. Walter R. Flannery, PUBLISHER, MASON, N. Y.

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WANTED, information concerning Joseph Emanuel Trovay, who left home July 1, 1918. Address: Emanuel Trovay, 790 East 192d St., care of H. Schroeder.

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New York recital at the Town Hall on Monday evening, April 18. His programme will include compositions by Bach-Busoni, Chopin, Granados, Albeniz, Liszt and a group of the works of Blanchet.

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